

# Royal Academy of Music.

STUDENTS' CHAMBER CONCERT,  
SATURDAY, FEBRUARY 22, 1879.

## THE CHOIR.

Conductor - Mr. WALTER MACFARREN.

Miss Andrews, C.	Miss Evaen, R.	Miss Hogg, Jane	Miss Puzey
„ Angas	„ Elvey	„ Hudson	„ Ritchie
„ Arnold	„ Ellam.	„ Jones, M. S.	„ Robinson, M.
„ Abraham, S.	„ Evans, N.	„ Kelson	„ Rowe
„ Amor	„ Fisher, A.	„ Lammiman, E.	„ Sampson, E.
„ Austin	„ Fisher, L.	„ Löhlein	„ Sampson, H.
„ Aylward	„ Farren	„ Law	„ Shapley
„ Barkley	„ Foxley	„ Lever	„ Samuel
„ Bacon	„ Foskett	„ Lloyd, Emilie	„ Smith, E.
„ Bristed	„ Green	„ Lobb	„ Scates
„ Bateman	„ Grist	„ Lunam	„ Scott
„ Borton	„ Gill	„ Macredie	„ Taylor
„ Bashford	„ Gyde	„ Mackrill	„ Thomas, E.
„ Boxell	„ Godfrey	„ McKenzie	„ Thompson
„ Boyce	„ Goodwin, K.	„ Metcalfe	„ Trowbridge
„ Bishop	„ Grant	„ Millikin	„ Turner, E.
„ Cheshire	„ Grey	„ Moon	„ Twyman
„ Cobbe	„ Gregory	„ Newson	„ Vashon
„ Cohen	„ Gell	„ Nichols	„ Walter
„ Champion	„ Hanshaw	„ Paget	Mrs. Ware, Irene
„ Chandler	„ Hargood	„ Palmer	Miss Walmisley
„ Connell	„ Harrison	Mrs. Parsons	„ White, M.
„ Daymond	„ Hogg, M.	Miss Patterson, Ada	Mrs. Williams, John
„ Duckham	„ Hazard	„ Percivall	Miss Woolley
„ Dunn	„ Heathcote	„ Potter	

Mr. Bard	Mr. Dudgeon	Mr. Jarratt	Mr. Taylor
„ Barnett	„ Dunn	„ Jones, H.	„ Theiler
„ Brereton	„ Farmer.	„ Leaver	„ Thomas
„ Brookes.	„ Foulston	„ Levetus	„ Thorman
„ Bolton	„ Grantley	„ Metcalf	„ Tower
„ Bowen	„ George	„ Miles	„ Wadmore.
„ Davenport.	„ Haxton.	„ Price	„ Waite
„ Davies	„ Hughes, J. C.	„ Robinson	„ Woods.
„ Dyce	„ Hughes.	„ Smith, H.	„ Williams
„ Darby	„ Hutchinson	„ Smith	„ Winter.
„ D'Egville			



**PROGRAM.**

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24th PSALM. "THE EARTH IS THE LORD'S."

*Spohr.*

Solo Parts, Mrs. IRENE WARE, Miss AMY GILL,  
Mr. SIDNEY TOWER, and Mr. BRERETON.

CHORUS.

The earth is the Lord's, and the fulness thereof, the  
world, and they that dwell therein.

For He hath founded it upon the seas, and established  
it upon the floods.

ALTO SOLO.

Who shall ascend unto the hill of the Lord, or who shall  
stand in His holy place?

SOPRANO SOLO.

He that hath clean hands and a pure heart; who hath  
not lifted up his soul unto vanity, nor sworn deceitfully.

QUARTET.

He shall receive the blessing from the Lord, and  
righteousness from the God of his salvation.

Lift up your heads, O ye gates; and be ye lift up, ye  
everlasting doors; and the King of glory shall come in.

Who is the King of glory? The Lord mighty in battle.

CHORUS.

Lift up your heads, O ye gates; be ye lift up, ye  
everlasting doors; and the King of glory shall come in.

Who is the King of glory? The Lord of Hosts, He is  
the King of glory.



AIR.

"O LORD, HAVE MERCY."

*Pergolese.*

Mr. GORDON GOOCH.

O Lord, have mercy upon me, for I am in trouble, my strength faileth me.

But my hope hath been in Thee, O Lord: I have said, Thou art my God.

VARIATIONS AND FINALE, in E (MS), Pianoforte.

Mr. R. ADDISON.

*R. Addison.*  
(Student.)

ARIA.

(Rodelinda.)

*Handel.*

"OMBRE PIANTE, URNE FUNESTRE."

Miss AMY GILL.

*Recit.*

Alma del gran Pompeo, che al cener suo d'intorno,  
Invisibil t'aggiri fur ombre i tuoi trofei.  
Ombra la tua grandezza e un ombra sei,  
Così termina alfine il fasto umano!  
Jeri chi vivo occupò un mondo in guerra,  
Oggi risolto in polve, un urna serra,  
Tal di ciascuno, ah! lasso!  
Il principio è di terra e il fine, un sasso.  
Misera vita! oh quanto è fral tuo stato!  
Ti forma un soffio e ti distrugge un fiato.

*Aria.*

Ombre, piante, urne funeste,  
Voi sarete le delizie del mio sen.  
Se trovassi in voi raccolto,  
Come il volto,  
Anche il cener del mio ben.



126th PSALM. "WHEN THE LORD." *R. Harvey Löhr.*  
(Student.)

(LUCAS PRIZE COMPOSITION).

SOLOS, Mrs. IRENE WARE, Miss AMY GILL,  
Mr. SIDNEY TOWER, and Mr. D'EGVILLE.

CHORUS.

When the Lord turned again the captivity of Sion, then  
were we like unto them that dream.

Then was our mouth filled with laughter, and our tongue  
with joy: then said they among the heathen, The Lord hath  
done great things for them.

The Lord hath done great things for us already, whereof  
we rejoice.

QUARTET.

Turn our captivity, O Lord, as the rivers in the south.  
They that sow in tears shall reap in joy.

CHORUS.

He that now goeth on his way weeping, and beareth  
forth good seed, shall doubtless come again with joy, and  
bring his sheaves with him.

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TOCCATA, in C, Op. 7, Pianoforte - - *Schumann.*

Allegro.

Miss NANCY EVANS.



SONG (MS.) "RARELY, RARELY, COMEST THOU."

*Alice Borton.*  
(Potter Exhibitioner.)

Miss AMY AYLWARD.

Rarely, rarely, comest thou,  
Spirit of delight,  
Wherefore hast thou left me now,  
Many a day and night.  
Many a weary night and day,  
'Tis, since thou art fled away.

How can ever one like me  
Win thee back again?  
With the thoughtless and the free  
Thou wilt scoff at pain.  
Spirit, false! thou hast forgot,  
All but those who need thee not.

I love Love, tho' he has wings,  
And like light can flee;  
But, above all other things,  
Spirit, I love thee.  
Thou art love and life, O come,  
Make once more my heart thy home.

SHELLEY.

CONCERTO, No. 6, in B flat (first two movements), Organ.  
*Handel.*

(Arranged by G. BEST.)

Larghetto. Allegro.

Miss ELLEN LINDSAY.



TERZETTO - (Scaramuccia) - Luigi Ricci.

“LA SCENA È UN MARE INSTABILE.”

Lelio, Mr. SIDNEY TOWER.

Scaramuccia, Mr. GRANTLEY. Domenico, Mr. D'EGVILLE.

Scar. La scena e un mare instabile,  
Che muta ad ogni vento!

Fortuna lo fa torbido  
Lo calma a suo talento  
Ben matto è quell' autore  
Che spera in suo favore,  
Che il genio universale,  
Confida d'incontrar,

Lel. Ma quando contro al merito,  
Palese a tutti quanti,  
Rabbiosi si scatenano,  
Maligni ed ignoranti  
Convien che un artista,  
Sia proprio un apatista,  
Convien che sia di stucco  
Per ridere e scherzar.

Dom. Amico, il vero merito,  
D'evésser sofferente,  
Saper ch'ei dee dipendere,  
Dal gusto della gente.

Voler di questi e quelli  
Dirigere i cervelli.

Scar. } È come i venti e l'onde  
Dom. } Pretender regular.

Scar. V'ha quello che vuol ridere,  
V'ha quel che pianger brama.

Dom. Sublime un crede il semplice,  
Abbietto un altro il chiama.

Scar. Chi dice che il soggetto,  
E fuor del naturale

Dom. Chi senza il così detto.  
Effetto teatrale.

Scar. Chi il dice originale,  
Chi insipido e volgar.

Dom. V'ha quello che vuol ridere,

Scar. V'ha quel che pianger brama.



*Lel.* E allor ne il ben nè il male,  
 Possiamo giudicar.  
*Scar.* V'han poi mille pericoli,  
 V'han casi impreveduti.  
*Dom.* Un uomo che sbadigli.  
*Scar.* Un altro che starnuti.  
*Dom.* La impaccio d'una tenda,  
 Che a tempo non discenda.  
*Scar.* Un gatto ch' esca fuori,  
 Sul palco cogli attori.  
*Dom.* Un vetro che si rompa.  
*Scar.* Qualcun che c'interrompa.  
*Scar.* } A un tratto e prosa e versi,  
*Dom.* } A terra fa cascar.  
*Lel.* E allor chi può tenersi?  
 Lasciatemi gridare.  
*Scar.* } La scena è un mare in stabile,  
*Dom.* }  
*Lel.* Lasciate me gridar.  
*Scar.* } Che muta ad ogni vento.  
*Dom.* }  
*Lel.* Lasciatemi gridar.  
*Scar.* } Io per me non mi sgomento,  
*Dom.* } Se mi coglie la tempesta.  
*Dom.* } Se me traggo a salvamento,  
*Scar.* } Non ho fumi per la testa.  
*Dom.* } Sia pur male, sia pur bene,  
*Scar.* } Prendo il vento come viene.  
*Dom.* } Oggi abbasso, in altro jeri  
*Scar.* } È destin : non ci è che far.  
*Dom.* } Ei saccenti gazzettieri,  
*Scar.* } Ciarlin pur se von ciarlar.  
*Lel.* Non son io, non son di pasta,  
 Così dolce come voi,  
 Vedo il danno che sovrasta,  
 Al teatro, all' arte, a noi :  
 Sentirete domattina la maliza parigina  
 Sentirete i gazzettieri come ben sapran parlar,  
 Oh' il peggiore de' mestieri,  
 Siam dannati a esercitar  
 Non son io son di pasta così dolce come voi,  
 Vedo il danno che sovrasta al teatro, all'arte a  
 noi.



THIRTY-TWO VARIATIONS, in C minor, Pianoforte.  
*Beethoven.*

Miss ETHEL GREGORY.

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CHORUS (Female Voices) "LA CARITÀ." *Rossini.*

SOLO, Miss TROWBRIDGE.

CORO.

Forza dell' alma, O Carità,  
Per te s'accende l'umanità,  
Tu ne congiungi e nel dolore  
La tua pietà scorta ne fa;  
Tu ne congiungi e la tua pietà  
Nel dolor nostro scorta ne fa.

SOLO.

Tu Dio ne scopri col tuo apparir,  
Tu sai l'afflitto come blandir,  
Colui ch'è pieno del tuo fervor  
Porta nel seno celeste ardor.

CORO.

Forza dell' alma, O Carità,  
Per te s'accende l'umanità,  
Tu ne congiungi e nel dolore  
La tua pietà scorta ne fa;  
Tu ne congiungi e la tua pietà  
Ne' nostri stenti vigor ne da.

SOLO.

Quando la terra te seguirà  
Grido di guerra, più non s'udrà,  
L'orgoglio e l'ira allor cadran  
Da tuoi bei nodi vinti saran.

CORO.

Forza dell' alma, O Carità, &c.



SONG (MS.) "WHY, LOVELY CHARMER?" *Alice Heathcote.*  
(Thalberg Scholar.)

Miss CLARA SAMUELL.

Why, lovely charmer, tell me why?  
So very kind, and yet so shy;  
Why does that cold forbidding air,  
Give damps of sorrow and despair?  
Or why that smile my soul subdue,  
And kindle up my flames anew?

In vain you strive, with all your art,  
By turns to fire and freeze my heart;  
When I behold a face so fair,  
So sweet a look, so soft an air,  
My ravish'd soul is charm'd all o'er,  
I cannot love thee less or more.

ANONYMOUS, 1726.

SONATA, in B flat (last two 'movements), Pianoforte and  
Violin. *Dussek.*

Adagio. Allegro non troppo.

Mr. CHARLES T. CORKE and Mr. FRANK ARNOLD.

PART SONGS - - - - - *H. Smart.*

"SOFTLY COME, THOU EVENING GALE."

Softly come, thou evening gale,  
Sweet as wind from Yemen's vale,  
Sweet from rose and myrtle flow'r,  
From olive grove and and citron bow'r;  
Where cluster'd bells in beauty bloom,  
Where passion-flow'rs shine mid the gloom,  
Where by the nectar scented rose,  
With golden fruit the orange glows.



Bear upon thy breath, oh! gale,  
 To my love, the charmed tale  
 Spoken by each lea and flow'r,  
 With words that love has made their dow'r;  
 Had I but viewless wings like thine,  
 Soon would I seek this love of mine,  
 I'd pass each bar with yon moonbeams,  
 And whisper softly where she dreams.

"PIPE, RED-LIPP'D AUTUMN, PIPE!"

Pipe, red-lipp'd Autumn, pipe!  
 Summer, she is dead, sweet maid!  
 Bear her through the list'ning glade,  
 Strew her way with berries ripe.  
 Pipe, red-lipp'd Autumn pipe!

I have wooed her in the meadow,  
 When she was a sweet young thing,  
 Ere she in the rain-cloud's shadow  
 Parted from the Spring.

Later we have sported, blither,  
 Often, in her sunnier hours;  
 She it was who led me whither  
 Spring those joys, the flow'rs!

Hark! the breezes softly ringing!  
 Strew the leaves and lightly tread,  
 Canticles in honour singing  
 Of the beauteous dead.  
 Sing, sad winds, in every place,  
 Vintage hill, and orchard dell.  
 Where her smile was wont to grace  
 Haunts she loved so well.

Pipe, red-lipp'd Autumn, pipe!  
 Summer, she is dead, sweet maid!  
 Bear her through the list'ning glade,  
 Strew the way with berries ripe.  
 Pipe, red-lipp'd Autumn, pipe!

Accompanist - Miss ALICE HEATHCOTE.  
 (Thalberg Scholar.)

Organ - Mr. H. R. ROSE.

The next STUDENTS' CHAMBER CONCERT  
 will take place on Saturday Evening, March 22nd.





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## WESTMORLAND SCHOLARSHIP.

FOUNDED 1861.

A Scholarship for Vocalists, called the "Westmorland Scholarship," as a memorial of the late Earl of Westmorland (the founder of the Royal Academy of Music), has been established, by subscription, and will be contended for annually in December.

It is open to Female candidates between the ages of eighteen and twenty-four years.

The amount of the Scholarship is Ten Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

Further Subscriptions towards the Fund of this Scholarship will be applied to the increase of its annual value.

Certificate of Birth must be produced.

TRUSTEES :

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## POTTER EXHIBITION.

FOUNDED 1860.

An Exhibition, called the "Potter Exhibition," has been founded, by subscription, as a Testimonial to the late CIPRIANI POTTER (Principal of the Institution from 1832 to 1859), which will be contended for annually in December. It is open to competition, by Female and Male Candidates, in alternate years, who shall be pupils of the Academy, and have studied not less than Two Years in the Institution.

The Amount of the Exhibition is Twelve Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

TRUSTEES :

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# STERNDALE BENNETT SCHOLARSHIP.

FOUNDED 1872.

A Scholarship, called the "Sterndale Bennett Scholarship," has been founded, by subscription, as a Testimonial to Sir William Sterndale Bennett (Principal of the Royal Academy of Music from 1866 to 1875), and will be contended for biennially in April.

The Scholarship is open for competition in any branch of Music, to Male Candidates, between the ages of fourteen and twenty-one years.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education, previously to entering the musical competition.

The subjects for Examination will comprise Orthography, English Grammar, Elementary Arithmetic Rudiments of Geography and English History; and Candidates above 18, in any Foreign Language of their own choice.

The successful Candidate will be entitled to Two Years' free education in the Royal Academy of Music.

Certificate of Birth must be produced.

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## PAREPA-ROSA SCHOLARSHIP.

FOUNDED by Mr. CARL ROSA, March, 1874, in Memory of his late Wife, Madame PAREPA-ROSA.

To be awarded by Competition to British-born Female Vocalists, not being, nor ever having been, Students at the Royal Academy of Music, between the ages of eighteen and twenty-two years.

The successful Candidate to be entitled to Two Years' free Musical Education in the Royal Academy of Music,

The Competition to take place in the month of April. and the Scholarship to commence at the Easter Term of the Academy.

The names of intending Candidates to be sent to the Secretary not less than seven days before the Competition.

Certificate of Birth must be produced.

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## SIR JOHN GOSS SCHOLARSHIP.

FOUNDED 1875.

A Scholarship, called the "Sir John Goss Scholarship," has been founded, by subscription, as a Testimonial to Sir John Goss, and will be awarded triennially by the Council of the College of Organists, in time for the term commencing in the immediately succeeding September.

The Scholarship is open for competition in any branch of music, to Male Candidates under the age of eighteen years, who shall have been members of church choirs, and who will make the Organ a chief study.

The Scholarship is for Three Years, and amounts, at present, to about Fifteen Guineas, which, with any subsequent additional proceeds, will be appropriated towards the cost of each year's instruction in the Academy.

Certificate of Birth must be produced.



## PROFESSORS' SCHOLARSHIPS.

Two Scholarships have been established for the advancement of Orchestral Studies, by subscription of the Professors and their friends.

These Scholarships consist of two years' free education in the Academy, to Candidates between the ages of fourteen and twenty-one years, and are awarded to those adjudged the best player on the Violin, and the best player on any other orchestral instrument.

Certificate of Birth must be produced.

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## THALBERG SCHOLARSHIP.

FOUNDED 1877.

A Scholarship for Pianists, called the "Thalberg Scholarship," has been founded by subscription, which Lady Jenkinson raised in memory of Sigismund Thalberg.

It is open for competition biennially, in December, to Female and Male Candidates at alternate elections, between the ages of Fourteen and Twenty-one years.

Competitors must be British-born subjects, and must pass an Examination in General Education, before entering the Musical Competition; the subjects for which will be the same as for the Sterndale Bennett Scholarship.

The amount of the Scholarship is Twenty Pounds a year, which will be appropriated towards the cost of two years' Instruction in the Academy.

Further Subscriptions towards this Scholarship will be applied to the increase of its annual value.

Certificate of birth must be produced.



## NOVELLO SCHOLARSHIP.

FOUNDED 1877.

A Scholarship, called the "Novello Scholarship," has been presented by Messrs. Novello, Ewer, and Co.

The Scholarship is open to competition by Male Candidates, being British-born subjects, between the ages of fourteen and eighteen years, and will be awarded to the one showing the greatest promise of musical ability, preference being given to talent for Composition. The competitor will have to pass a simple Examination in General Education previously to entering the Musical Competition.

The successful Candidate will be entitled to Three Years' Free Education in the Royal Academy of Music, which period may or may not be extended, according to the requirements and deserts of the Scholar, and at the discretion of the Committee of Management.

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## LADY GOLDSMID SCHOLARSHIP.

A Second Scholarship has been presented to the Academy by Lady Goldsmid.

The Scholarship entitles the holder to Free Musical Education for two years in the Royal Academy of Music.

It was competed for by Female Pianists, being British-born Subjects, between the ages of Sixteen and Twenty-one years, and was awarded to the one judged to show the greatest promise as a player—



preference being given where there is also talent for Composition, or other sign of musical aptitude.

Certificate of Birth must be produced.

*\* \* In all these last Eight Scholarships, the Scholar shall be examined at the end of the first year, when, if he or she give not satisfactory proof of progress, he or she shall forfeit the Scholarship, and another Scholar shall be elected for the remainder of the period.*

## BALFE SCHOLARSHIP.

A Scholarship has been endowed from the proceeds of the Balfe Memorial Festival, in July, 1876, in Memory of Michael William Balfe.

The Scholarship is open for competition to Male Candidates, for Composition, between the ages of fourteen and twenty-one.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education previously to entering the Musical Competition.

The subjects for Examination will be the same as for the Sterndale Bennett Scholarship.

The successful Candidate will be entitled to one year's Free Education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES :

MANUEL GARCIA, WALTER MACFARREN, and  
THE PRINCIPAL.



## MEMORIAL PRIZES.

### THE STERNDALÉ BENNETT PRIZE.

A Purse of Ten Guineas will be competed for annually in July, by Female Pianists who shall have been studying in the Academy, without intermission, for the six consecutive preceding terms, and it will be awarded to the one who may best play a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the competition.

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### THE PAREPA-ROSA PRIZE.

A Gold Medal, bearing a portrait of Euphrosyne Parepa-Rosa, will be competed for annually, in July, by Soprano, Tenor, Contralto, and Bass singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the one who may best sing the pieces selected by the Committee, the names of which will be announced two months before the competition.

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### THE LUCAS PRIZE.

A Silver Medal, from a design by T. Woolner, R.A. will be competed for annually, in July, by Composers who shall have been studying in the Academy throughout the three consecutive preceding terms, and it will be awarded to the one who shall compose the best work of which the subject shall be named by the Committee two months before the date of competition.

TRUSTEES :

H. R. EYERS, STANLEY LUCAS, and FREDERICK WESTLAKE



## THE LLEWELYN THOMAS PRIZE.

The Gift of Dr. LLEWELYN THOMAS.

A Gold Medal for Declamatory English Singing, to be awarded at Easter to the Female Candidate, Soprano or Contralto, in alternate years, who shall be judged to sing best the pieces, chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding terms.

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## THE HEATHCOTE LONG PRIZE.

The Gift of HEATHCOTE LONG, Esq.

A Purse of Ten Guineas will be competed for in July, by Male Pianists who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the Candidate who may be judged to play best a standard composition, to be selected by the Committee from the works of some acknowledged master, the title of which will be announced two months before the competition.



## THE BONAMY DOBREE PRIZE.

The gift of BONAMY DOBREE, Esq.

A Purse of Ten Guineas will be competed for at Christmas, 1878, by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and will be awarded to the one who may be judged to play best a composition for the Violoncello, to be chosen by the Committee, the title of which will be announced two months before the trial.

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## THE EVILL PRIZE.

The Gift of H. EVILL, Esq.

A Purse of Ten Guineas for Declamatory English Singing, to be awarded at Easter to the Male Candidate, Bass or Tenor, in alternate years, who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding terms.

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## THE READ PRIZES.

The Gift of J. F. H. READ, Esq.

Two Prizes of £25 and £10 respectively for the composition of a Quartet on the standard model, comprising the usual four movements, for Pianoforte, Violin, Viola, and Violoncello, will be awarded at Easter, 1879, to the authors of the works that may be judged best and next in merit among those offered in competition.



# THE WALTER MACFARREN PRIZES.

The Gift of WALTER MACFARREN, Esq.

A Purse of Five Guineas will be presented in July, 1879, to the Female Member of the Choir who shall have been registered to have taken part in the largest number of Choral practices and performances during the last Three consecutive terms; and another Purse of Five Guineas will be presented to the Member of the Band who shall have been registered to have taken part in the largest number of Orchestral practices and performances during the same period.

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CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS, will be awarded at the Annual July Examinations, to the most deserving pupils who have been studying throughout the three consecutive preceding terms.

Applications for the admission of Students to be made to the Secretary, at the Academy, of whom all particulars may be obtained, and by whom Subscribers' names—either to the funds of the Academy, or to those of the Westmorland or Sir John Goss Scholarships—will be received.

Office Hours, 10 to 4; Saturdays, 10 to 2.

JOHN GILL,

*Secretary.*

ROYAL ACADEMY OF MUSIC,

TENTERDEN STREET, HANOVER SQUARE.

FEBRUARY, 1879.

Royal Academy of Music  
STUDENTS' SATURDAY

Conductor

Miss Andrews, C.

Angas

Arnold

Abraham, S.

Amor

Austin

Atward

Barkley

Bacon

Bristed

Bateman

Borton

Bashford

Bozell

Boyce

Bishop

Cheshire

Cobbe

Cohen

Champion

Chandler

Connell

Daymond

Duckham

Dunn

Mr. Bard

Barnett

Breerton

Brookes

Bolton

Bowen

Davenport

Davies

Dyce

Darty

D'Egville